

Opening reception: Saturday March 3, 6-8pm

LOST & FOUND CITY

Saturday March 3 - March 24, 2007
Storefront for Art and Architecture



JONAH FREEMAN

"There is nothing more life affirming than a wall."
—Maxwell Blum, *The Letters of an Industrial Horticulturalist*

The Franklin Abraham started as a residential tower designed in the once fashionable Rococo-Moderne style. In the 200 years since its inception it has expanded into an amalgamated superstructure that encompasses all aspects of civic life: residential, retail, manufacturing, commercial industry, government and entertainment. It is the modern metropolis manifested in a single building.

"Maxwell Blum, an eccentric industrial horticulturalist, conceived the first designs of The Franklin Abraham during the Pale Blue Epoch of metropolitan development. His ambition was to build a residential environment around vast indoor gardens of poisonous vegetation. Although only one garden remains today, it is considered one of the most exquisite in the northern hemisphere. Maxwell Blum Jr., who assisted by M.S. Cambridge's invention of the light-indentation rapid transit system, initiated the first phase of light manufacturing and shopping arcades within the building. In the years to come, the massive zoning emancipation would allow for independent development to build addition to the original structure without governmental interference, yielding the greatest expansion of square footage in history. The Franklin Abraham currently houses two thousand apartments, is a mile-and-one-half wide, two miles long, in places over 150 feet tall. It is the primary manufacturer of Lavista soft drinks. Footwear by Alexander, CoreGuy Air Circulation Products and Narco Moisturizer. It contains the largest shopping center in the world, two casinos, a bustling 24-hour television production studio and an advanced omnidirectional electromagnetic elevator system." —Zachary Shamban, *Ajax Index of World Architecture*

Jonah Freeman, born in 1975, lives and works in New York City.



Jonah Freeman, 1967, 2006, custom pigment print, Courtesy of Andrew Kreps Gallery, New York.

Caitlin Berrigan & Michael McBean, *The Smelling Committee*, 2006, button.

MARK KOVEN

Mark Koven's work tackles power relationship issues on social, political and historical levels. Koven's practice arises from intense research. His performances reveal the extent to which undercurrents of social behavior, economic prerogatives, political maneuvering and personal identity are intertwined in our culture. For *Lost & Found City*, Koven will recontextualize *Going to Jerusalem*, originally presented in Miami in December 2006. This project is conceived to demonstrate the hierarchies and systems behind the notion of private property. Who is in control? What do you stand to lose? You are invited to play a game called "Going to Jerusalem" that looks like musical chairs. If you win, you receive a one-way ticket to Jerusalem! Be mindful of how you behave, however, for the game is always being recorded and broadcast live over the Internet at markkoven[dot]net. Browsers can watch the game, or they can stop the music from their computer; they can determine whether you win or lose.

Mark Koven, born in 1963, lives and works in Tampa, Florida.

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LOST & FOUND CITY

FOR IMMEDIATE RELEASE

Lost & Found City explores the relationship between the private urban narratives that we invent and the constant flux of the city at large. Where do history and memory intersect? How does subjectivity map itself onto community? Focusing upon the environs of the Lower East Side and Nolita, this exhibition seeks to connect the urban present to the past, articulating cycles of dispossession and reclamation within city space. Gentrification and development can radically reconstruct economies and architectures, sometimes generating an ahistorical, depersonalized urban environment. In the midst of this situation, how does art produce intersections between the private and the public, the personal and the political, and the historical and the imaginary?

Lost & Found City was initiated by Lara Favaretto's suitcase object at the Cuchifritos Gallery in the Essex Market, a work that was subsequently relocated to the Storefront for Art and Architecture, the hub of the exhibition.

Lost & Found City brings together artists who created new works for the exhibition and artists whose extant projects have been reactivated in a dialogue with the Storefront for Art and Architecture's space and surrounding neighborhood. In their diverse practices, the participating artists create dynamic structures of exchange thinking in relation to the city's environment. *Lost & Found City* is curated by: Lauren Benanti, Daniel Byers, Vincenzo de Bellis, Anat Egi, Edith Tyler Emerson, Milena Hoegberg, Sabrina Locks, Nicole Pollett, Fern Smith and Nick Vicario. The graduate students, in their first year at the Center for Curatorial Studies at Bard College, developed the exhibition with their first-year practicum. This process was supervised by Joshua Decter, independent curator and CCS faculty member, who asked the students to develop an exhibition project in relation to the city as site.

ACKNOWLEDGEMENTS

The curators of *Lost & Found City* would like to thank the staff and faculty at CCS Bard for their crucial support: Tom Eccles, Executive Director; Norton Batin, Director of the Graduate Program; Rhea Anastas, Faculty Center for Curatorial Studies; Marcia Acita, Assistant Director of the Museum; Letitia Smith, Assistant to the Director of the Graduate Program; Jaime Henderson, Administrative and Development Coordinator; Colleen Egan, Assistant Registrar; Michael Pilon, Preparator; and Natalie Franz, Student Services and Administrative Assistant.

We are particularly grateful for the guidance provided by Joshua Decter, independent curator and faculty at CCS Bard, who supervised this project as part of the first-year curatorial practicum.

Lost & Found City would not have been possible without the Storefront for Art and Architecture and the encouragement and generosity of Joseph Grima, Director, and Yasmine M. Siddiqui, Curator. Paul Clay, Program Director, Artists Alliance Inc., and Gallery Director, Cuchifritos Gallery/Project Space, has been a welcome collaborator and supporter of the project since its early stages. We would also like to thank Orchard for its engagement with *Lost & Found City*.

Since thanks go to Emily Anderson of *little english genius** for her innovative design of the *Lost & Found City* publication. Jonathan Smil provided careful copyediting. A number of galleries and other individuals provided necessary assistance with loans and other support to realize projects in the exhibition: Andrew Kreps Gallery (New York, NY); Galleria Franco Noero (Torino, Italy); Galerie Georg Kargl (Vienna, Austria); The Project (New York, NY); and Jody Eiff, Dorsch Gallery (Miami, FL).

This exhibition was made possible with support from the Rebecca and Martin Eisenberg Student Exhibition Fund; the Audrey and Sydney Irmans Charitable Foundation; and the Patrons, Supporters, and Friends of the Center for Curatorial Studies.

www.bard.edu/ccs/lostandfoundcity

*Emily Anderson is a graduate of the Center for Curatorial Studies at Bard College.

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